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American Art News

Feb 1 - 1922

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ERIC HUDSON HAILED AS MARINE PAINTER

Beauty, Strength and Knowledge Mark
His First Exhibition Here—Week's
Shows Include Many Notable Works

At one of the National Academy shows a few years ago two little marines bearing the signature of Eric Hudson attracted much attention from visitors to the galleries who knew the sea and boats by the thoroughly knowing air with which the artist realized and painted them, and charged them with the atmosphere of the longshore world. Now, after an interval in which only one of his canvases has been seen at the National Academy, Mr. Hudson is giving an exhibition of fifteen pictures at the Ferargil Galleries which shows that a new American marine painter has "arrived."

Mr. Hudson lives the year round on Monhegan Island, off the coast of Maine, and his work makes plain the effect of such a life in the rugged strength of his pictures, and in the complete understanding of boats and the sea revealed by them. Moreover he puts the romance of the sea into his pictures, not alone through its boats, but also through the depth and solidity of his color that is as personal as the other elements of his art.

Marine painting of the highest order is shown in such examples as "In the Trough of the Sea," a sloop shown bow on with a dory on her deck and a white seine boat towing astern; in the "Off Shore Breeze," another sloop seen heading directly away from the spectator and towing two plunging dories, the background a glowing sky and bold headland, and "At Sea," an old schooner patterned against a clear sunlit sky.

A gravely beautiful picture is the "Island Harbor" with its boats hauled out on the beach, an old fishhouse at the right, and beyond a stretch of quiet blue water with one boat whose mainsail is hoisted at anchor. "Looking East" is one of the smaller canvases, showing a huddle of boats in a dock with fishing houses behind them, and the "Ebb Tide" is a variant of this order of composition, a deep-hulled schooner alongside a wharf, her decks covered with snow that is as crisp and cold as his seas are wet and rough. The paintings will be on view until Feb. 11.

John Marin at Montross'

"The Complete John Marin" might well be given as a title to the exhibition of that artist's work which is on view in the Montross Gallery until Feb. 11. The 110 water colors shown date from as early as 1908 and represent the work of most of the intervening years up to 1921. The four oils are all dated last year; while the thirty-one etchings are of the years from 1906 to 1915.

By this time it must be very well known that at the beginning of his career Mr. Marin was concerned with the "appearance" of things and that in more recent years he has grown to be more interested in the impressions made on him by things—in fact, this is his sole pre-occupation at the present time. If the visitor to Montross' is not aware of this change in viewpoint, and has no one to explain it to him, he may find himself somewhat confused over some of the very recent compositions such as the "Sea Movement, Maine, 1921," and the two New York paintings, "From Brooklyn Bridge, 1921," and "St. Paul's, 1921." If this sense of confusion becomes overpowering the visitor has only to go into the room where the etchings are shown and restore the academic balance by looking at Mr. Marin's early plates of Venice and Paris, in which "things" are the thing, and most academically so.

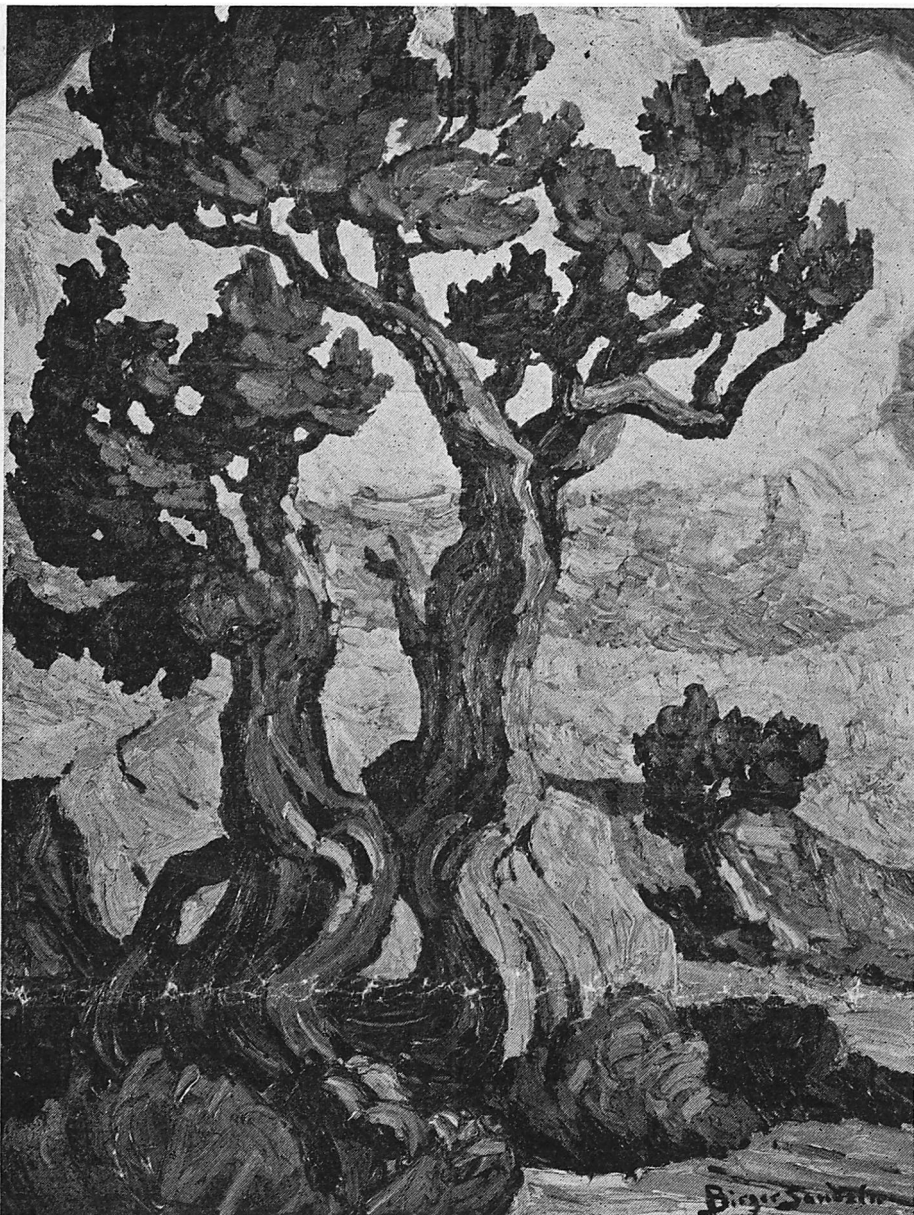
But whatever else one finds or does not find in these pictures, the exquisite beauties of their coloring will bring reward of pleasure. Such a water color as "Tree Forms in Red, Pennsylvania, 1916," is a marvel of delicate tints, as is the "Sea Shapes, Maine, 1917"; and even this quality in one of the two "Stonington, Maine, 1920" water colors is not ruined by the X-shaped and forked-lightning bands of brown color Mr. Marin has superimposed on these compositions. As a colorist, Mr. Marin stands exceedingly high.

"Thirty Artists" at Macbeth's

For the twelfth year now, so time runs away, the Macbeth Gallery is holding its annual exhibition of "Thirty Paintings by Thirty Artists," which will continue through Feb. 13. Old men and new are included, our "old masters" being Inness, Wyant and Abbott H. Thayer, while those who, through recent deaths, are approaching that venerable estate include J. Francis Murphy, Henry W. Ranger, J. H. Twachtman and J. Alden Weir.

The canvas by Weir is entitled, "Return from
(Continued on Page 6)

East for First Time to See Comprehensive Exhibit of the Paintings of Birger Sandzén



"CEDARS—MANITOU, COLORADO"

By BIRGER SANDZEN

A feature of the coming week in art circles will be the opening, on Monday afternoon, January 30, at the Babcock Gallery, of the comprehensive exhibition of the oil paintings, water colors, and lithographs of Birger Sandzén, a Western artist little known, as yet, to the New York public. The display will be held under the auspices of the American-Scandinavian Foundation, which has already shown active interest in Northern art, and among the patronesses on the opening day will be Countess Hamilton and Mrs. Henry Goddard Leach.

Apart from a few landscapes seen with the Swedish-American Exhibition at the Fine Arts Building in May, 1920, and some water colors lately on view in Brooklyn and New York,

metropolitan art lovers are unfamiliar with the work of this typically virile, colorful interpreter of the spacious West and Southwest. Dr. Christian Brinton, who has prepared the official catalogue of the exhibition, informs us that Birger Sandzén was born in Sweden, and came to America at the age of twenty-three, settling in the little Kansas town of Lindsborg, where he has since remained, devoting himself by turns to teaching, travelling, and to painting his impressions of fantastic cañon and soaring mountain peak.

After having been seen at the Babcock Gallery, the Sandzén exhibition, consisting of over one hundred pictures, will go on an extensive tour of the country under the auspices of the American-Scandinavian Foundation.

PAINTING BY THAYER IS SOLD FOR \$40,000

"Figure—Half Draped," Owned by Artist's Estate, Passes Into Hands of Collector—Will Be Shown at Museum

"Figure—Half Draped," by Abbott H. Thayer, has just been sold to a collector for \$40,000 through the Milch Galleries, where it was recently exhibited with other paintings from the Thayer estate. The subject is a female figure, seated, with olive green drapery across her knees. It is typical of the artist's best work in its firm modeling of contour and is remarkable for the white flesh tones which in no way lack living warmth. Although Mr. Thayer's family have never desired to give a more definite title to the picture, it has been suggested that "Muse" might be appropriate because of the lyre indicated in sweeping strokes at one side.

Childe Hassam, in expressing his opinion of the picture, asserted that paint could go no further in portraying the human form. Robert Spencer admires it for its union of "old master" qualities and a thoroughly modern spirit.

The picture is to be loaned for the Thayer Memorial Exhibition at the Metropolitan Museum from March 20 to April 30.

7,000 WORKS IN PARIS INDEPENDANTS' SALON

Plan to Separate French and Foreign Art Defeated by Committee's Vote—Alphabetical Plan of Hanging Used

PARIS—The contributions to this year's Salon des Independants will exceed over 7,000 pictures and sculptured works.

The idea submitted by certain members of the committee that foreign exhibitors should be herded together and separated from those of French nationality has been defeated by other voters, among whom were Leger, Lhôte and Segonzac. The system which prevailed up to now of classifying exhibits according to tendency has also been foregone in favor of classification in five alphabetical sections.

Where a hanging committee has the power to pick and choose the placing of works according to "tendencies" or any other more or less arbitrary principle, it plays a part too similar to that of a jury. The argument that the public's confusion will be worse confounded does not hold water. It is not the hanging committee's duty to guide the public.—M. C.

A. L. Groll Is Out of Hospital

Friends of Albert L. Groll will be glad to hear that he is now out of the hospital, where he has been ill for the last few weeks.

MATSUKATA MUSEUM BACKED BY JAPAN

Collector's Family, Though Politically
Powerful, Not Rich Enough to Establish
Such an Institution Unaided

In the opinion of Americans most conversant with Japanese affairs, the great Museum of Occidental Art which Kojiro Matsukata is planning to build on a hill overlooking the Bay of Tokio, is being backed by the government of Japan, with the object of aiding the Japanese people in their campaign of trade conquest. No individual, it is pointed out, were he as rich as Rockefeller or Morgan—and the Matsukata family, while wealthy, is nowhere near as wealthy as that—could bear half of the eventual expense of filling the galleries of so colossal an edifice with the kind of art works Matsukata is buying, not to speak of the cost of building the museum.

Mr. Matsukata himself has gone back to Japan, and will not return here for about six months, when he will resume buying the works of American artists. In addition to the names included in the list which Mr. Matsukata furnished to THE AMERICAN ART NEWS last week, may be added that of Sir James Jebusa Shannon, the American-born portrait painter recently knighted in England.

The immense scope of Matsukata's plans, indicated by such acquisitions as forty bronzes and ten marbles by Rodin, twenty-five Claude Monets and seventy paintings by Frank Brangwyn, the English painter, who has made the architectural designs for the museum, and his statement that it will be the most complete repository of Occidental art in the world, because it will know no boundary lines and will represent all ages, has caused international financial authorities to conclude that only with the aid of the Japanese government could such an enterprise be carried to successful fruition. Already Matsukata has been engaged for five years in making purchases, and it may be that he has just begun to buy. The late J. Pierpont Morgan, in twenty years, spent \$50,000,000 for art works, and his collections could have filled but one-fourth of the Metropolitan Museum's galleries.

Ernest C. Mueller, one of the organizers of the National Credit Men's Association and in charge of the credit department of a large importing firm in New York, lived for two years in Japan and he is now in close touch with the currents of Japanese international trade.

His opinion is that the study of Western culture appeals to the Japanese mainly, if not entirely, as a means of establishing better trade relations. During the Great War the manufacturers of Japan largely supplanted Germany in the international toy trade, and extended their operations in many other fields so that a number of German importing houses in New York were compelled to handle Japanese goods or else go out of business.

"The Matsukata family is not among the wealthiest in Japan," said Mr. Mueller. "The Mitsu and some other families have much more wealth, but the Marquis Matsukata, father of Kojiro Matsukata, is one of the real rulers of the country. He is one of the five Elder Statesmen, without whom no declaration of war or peace, no change in the Cabinet, no treaty can be made. He is eighty-six years old now, and has been twice Premier of Japan. He was one of the heads of the clans in the western part of Japan who overthrew the Shogunate in 1868. As Minister of Finance he gave Japan the gold standard. He has eight sons. Two of them are heads of banking houses, including Iwao, the eldest and the heir to the title."

Among the large Japanese trading companies in New York is that of Morimura Brothers. One of Marquis Matsukata's sons has recently married a daughter of Baron Morimura, who was ennobled some years ago, and has adopted the name Morimura in place of his own.

Art in Japan, like the railways, telegraphs, education and all other important activities of the people, is under government control. The Commissioner of Arts, an appointee of the Department of Education, is the director of the Imperial Art School. When the Commissioner of Arts encourages any movement in the art life of the country, that movement flourishes. When he discourages it, it has little chance of success or even of continued existence. Since Kojiro Matsukata, one of the ruling families, has said that there will be a reaction in Japan in favor of native art, rather than a further Occidentalizing of Japanese art as a result of his Museum, experienced observers look for a reaction.

The new museum, as announced last week, will cover ten acres. It will be almost twice as large as the Metropolitan Museum in New York, which covers 6.45 acres. An erroneous assertion made in THE AMERICAN ART NEWS last week as to the Metropolitan's size was based upon figures compiled by one of the attachées of a firm of architects.

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SUIT FOR \$150,000 OVER "OLD MASTERS"

D. I. Rogow, New York Pearl Merchant,
Seeks to Recover a Fortune He Paid
G. S. Howard, Patent Medicine Maker

Through a suit filed in the Supreme Court in New York City on January 23, there has become known the names of persons involved in the sale of a collection of "old masters" for a large sum of money, the paintings having subsequently been declared by experts to be mainly old copies of the masters they represented.

The papers in the action show that David I. Rogow, of 14 Morningside Avenue, a pearl merchant with offices at 25 East 25th Street, has sued Granby Staunton Howard of Carleton Place, Ontario, for \$150,000 in connection with the sale of the pictures.

Eighty-seven paintings, represented to be by Rembrandt, Titian, Gainsborough, Rubens, Inness and other famous masters, were sold to the pearl merchant, who failed to have an art expert appraise his pictures until after he had paid for them. At last accounts Howard, who is referred to as a reputable manufacturer of patent medicines in Ontario, was in Bermuda.

Mr. Rogow's complaint states that Howard represented himself as a physician with a collection of old masters which he was willing to dispose of at a low price because he was growing old and wanted neither the collection nor any great sum of money in his old age. The sale was made and the pictures shipped to New York, where Mr. Rogow, who had bought them as a speculation, began negotiations for their sale to others. Experts then told him that nearly all the pictures were copies. Their real value was asserted to be about \$10 each. Had they been genuine they would have been worth at least \$1,000,000.

Mrs. Douglas Campbell Collection of Antiques Will Be Dispersed

A valuable collection of early American, English and French furniture from the estate of the Hon. Mrs. Douglas Campbell, niece of the late John La Farge, will be exhibited at the Walpole Galleries, 12 West 48th Street, from Jan. 30 to Feb. 2, when it will be offered at auction, Feb. 2 and 3.

Especial interest attaches to a mahogany four-poster bed of the XVIII century. The posts are heavily and beautifully carved with acanthus leaves and the fluted legs stand in bronze foot caps. A coverlet of English printed glazed chintz has a vase and floral design and dates from 1830.

Other important pieces are a Hepplewhite secretary, a Louis XV rosewood console and chairs, Chippendale sewing table, Sheraton chairs, sideboard and candlestand, a Queen Anne walnut framed mirror, antique Lowes-toft porcelain plates, and a Louis XVI desk.

DUVEEN AGAIN CALLS "FERRONIERE" A COPY

Sir Joseph, Replying to \$500,000 Damage Suit, Condemns Disputed Picture and Cites Experts as Authority

Sir Joseph Duveen's answer to the suit for \$500,000 damages by Mrs. Andrée Hahn, of Kansas City, which was brought against him because he denied that a painting called "La Belle Ferroniere" was a genuine Da Vinci, has been filed in court. Sir Joseph reiterates his original denial, and adds that the picture is not only an imitation but that it is not the work of even a first-class artist.

Sir Joseph says that his opinion as to the value of the disputed picture is shared by Raymond Wyer, director of the Worcester Art Museum; Edward W. Forbes, director of the Fogg Art Museum at Harvard; Frank Jewett Mather, professor of art at Princeton; Dr. William Valentiner, curator of the Detroit Art Museum; Charles Loeser, of Florence, and Seymour de Ricci, of Paris (who has compiled a catalogue of the paintings in the Louvre), all of whom have seen the painting.

He criticises the technique and general artistry of the disputed canvas in these words:

The painting does not show the consummate skill and grasp of the human structure that is fundamental and inherent in the works of Leonardo. The head is attached to the shoulders in a poor fashion, the plaits of flesh below the chin are not natural; the neck itself is a clumsy cylinder of flesh, and the left hand profile of the neck is out of design; the molding of the shoulders and neck is crude and primitive, whereas the paintings by Leonardo, such as "St. Jerome," "Adoration of St. John," "Mona Lisa," "St. Anne" and "The Annunciation," show that Leonardo was a consummate master; in his understanding and grasp of the structure of the human body he could present it with a reality attained by few others, because in his paintings and studies and preliminary sketches he never violated any of nature's principles and laws.

The painting shows a marked absence of gradations of light and color. It shows lack of chiaroscuro. In other words, it changes from light to shade abruptly and not gradually. The coloring is "violent," and does not present "tenderness" and "warmth," as those terms are understood and used by artists and art experts. The cheeks fail to take up or reflect the hue of the bodice of the gown with which the woman is clothed. The form of the face is not brought forth out of subdued light. The picture does not show almost "imperceptible shiftings" and fine "modulations," whereas the portraits of Leonardo showed a gradation of light and color, tended toward the full chiaroscuro, changed gradually from light to shade and never changed abruptly. Leonardo made use of an infinity of almost "imperceptible shiftings" and "fine modulations" as a means of conveying the impression of the various elements in the character of the model.

The eyes are leaden and lifeless. They are not circled with shadows and they seem to lack lashes. The eyebrows do not give the impression that they have sprung from the flesh. The mouth lacks entirely the beauty which is found in all the portraits of Leonardo. In the paintings of Leonardo the eyes have the light and moisture to be seen in the living person. They are circled with shadows of accuracy and truthfulness. The lashes fringing them are painted with exquisite delicacy. The eyebrows seem to spring from the flesh; their varying thickness, the manner in which they curve, according to the pores of the skin, could not have been rendered in a more natural fashion. The mouth, its opening, the corners where the vermilion of the lips blends into the flesh of the cheeks, all bespeak the work of an extraordinary genius.

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GUARD "BLUE BOY'S" JOURNEY TO AMERICA

Custodians of the Famous Gainsborough Take No Chances of a Repetition of the "Duchess of Devonshire" Mystery

LONDON—"The Blue Boy" has left London for New York, packed in a specially constructed case. A space of six inches is left between the face of the picture and the lid, and there is an outer case to give double protection.

Great precautions will be taken to prevent either injury or robbery en route. The name of the steamer on which the immortal likeness of Jonathan Buttall will travel has not been announced. It is recalled that another Gainsborough picture figured in one of the most famous thefts in the history of art. This was the portrait of the Duchess of Devonshire, which was cut from its frame in 1876, immediately after it had been purchased by the Messrs. Agnew at the Wynn Ellis sale for a large price. It was not recovered until April, 1901. Through the agency of Pat Sheedy, "the square gambler," it was found in Chicago. It was then sold to J. Pierpont Morgan.

"The Blue Boy" will be exhibited for a time in New York City at the Duveen Galleries before being taken to California by its owner, Henry E. Huntington.

Ninety thousand people saw the picture in the three weeks of its public display at the National Gallery. A total of about £1,000 in paid admissions was received.

On the stretcher at the back of the Gainsborough is scribbled in pencil "Au Revoir, C. H." Sir Charles Holmes, director of the gallery, however, hardly hopes for a realization of this wish.

Other Cities to See Corcoran Art

WASHINGTON—A large number of the pictures in the eighth biennial exhibition at the Corcoran Gallery are to be shown in Baltimore in the Peabody Institute in February under the joint auspices of the institute and the Charcoal Club. Others will be shown in the annual exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia. Still other pictures have been invited for the annual exhibition by American artists in the Albright Gallery, Buffalo, in April and May, an exhibition to which only invited pictures are eligible.



"THE GRANDMOTHER" By LOUIS KRONBERG
Purchased from the Howard Young Galleries and presented to the Chicago Art Institute by Mrs. L. L. Coburn

Sir Joseph Duveen Gives \$1,000 to School of Applied Design's Fund

The School of Applied Design for Women has received a gift of \$1,000 from Sir Joseph Duveen as his contribution to the fund being raised by the school to pay off the mortgage and indebtedness. The school has undertaken to raise the sum of \$20,000 for this purpose and in subscribing to the fund Sir Joseph said

that he did so on account of his deep interest in everything pertaining to art and especially because of his interest in the school.

Syracuse Museum Attendance Grows

SYRACUSE, N. Y.—Attendance at the Museum of Fine Arts is increasing. During December there were 3,238 visitors, an increase of 342 over that of December, 1920.

BOSTON, TOO, PLANS A GREAT CARILLON

Mayor's Committee, Including President of Fine Arts Museum, Wants a Bigger Memorial Than Washington Proposes

BOSTON—There may be a race between Boston and Washington to determine which city will be the first to have a great carillon, or chime of bells, as a war memorial. Boston's plan is greater than Washington's. Last summer it was announced that the movement of the Arts Club of Washington for a "national peace carillon" had gained new impetus through the coöperation of the General Federation of Women's Clubs, and that Paul Cret, Philadelphia architect, had made preliminary sketches for the tower.

Now the Mayor's Committee of Boston has issued an illustrated report on the form of a memorial to soldiers, sailors and marines to be erected by the city of Boston. The form chosen is a tower rising from a colonnade to contain a carillon, and the site selected is an island to be created in the Charles River adjacent to the Harvard Bridge.

The committee argues that the memorial should not be "a dead thing," but on the contrary "a part of the life of the community and an inspiration to the life of the citizens," and that it should in this case embody the spiritual significance of the part America took in the Great War.

The estimated cost of the memorial is approximately \$2,000,000. The committee rendering this report is composed of Charles A. Coolidge, chairman; John K. Allen, Frank W. Benson, Ralph Adams Cram, Cyrus E. Dallin, Morris Gray, Charles D. Maginnis, A. A. Shurtleff, R. Clifton Sturgis and C. Howard Walker, five architects, a landscape architect, a painter, sculptor and two laymen, one of whom, Mr. Gray, is the president of the Boston Museum of Fine Arts.

Musical at Galerie Intime

The Galerie Intime, 749 Fifth Avenue, whose purpose as has been announced is to combine art, music and art lectures in connection with current exhibitions, gave a musicale on January 23. The Robert Thrane Trio rendered selections from Beethoven, Locatelli, Glazounow, Popper and Schumann. Mr. Thrane, who is a member of the Philharmonic Orchestra, played the 'cello, Mrs. Hermione Thrane was the pianist and Benjamin Posner the violinist.

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ART BARGAIN TALES DISGUST LONDONERS

Vivid Press Accounts of £30 Rembrandts
Bought at Auction Have Bad Effects,
Causing Good Works to Be Withheld

LONDON—The greatest indignation reigns, and rightly, in the neighborhood of Bond and St. James streets on account of the absurdities voiced by an ignorant press in regard to alleged art salesroom bargains. Some enterprising journalist, hoping no doubt to win his spurs by means of a sensational discovery of something that has never existed, has been writing of the "old masters" that have been going for the proverbial song at the big auction rooms and been assuring the general public, (which by the way, has a curious way of still swallowing the printed word as gospel truth), that people have only to attend a sufficient number of auction sales to acquire a collection of masterpieces at rubbish prices that later on will represent a stupendous fortune. Rembrandts, we are told, are to be had at £30, while for less than a five-pound note there are to be bought Titian drawings and studies by Rubens. This would be laughable were it not that it has a certain serious side as well. Convinced that treasures of real value are likely to fetch sums quite incommensurate with their actual merit, owners who would otherwise be inclined to place their works of art on the market, hesitate to allow them to leave their possession, and those who would be willing to acquire them at their proper figure are deprived of the opportunity. Potential buyers, also, are given an entirely misleading idea of market prices and are rendered suspicious of whatever is offered.

Meanwhile, those who are informed as to the actual state of affairs know very well it is only the worthless picture that is to be had at a rubbish price. The man in the street may imagine that he is acquiring an heirloom canvas at the price of a bit of scene painting, but the expert is well aware that the treasure isn't worth a cent more than is given for it, even perhaps a trifle less. Bidding may be slack when the work of poor quality comes up, but never does the truly excellent make its appearance without adequate bidding.

But the "silly press" stunt is bringing hardship to many by forcing them to postpone the day when they may exchange their pictures for the wherewithal to pay their taxes. There is plenty of money about for the purchase of the first-rate; it is only when the second and third-rate come up that it is being kept in the pocket.

—L. G.-S.

Women as Tiffany Pupils

The Louis Tiffany Foundation will have a greatly increased number of pupils when the school is opened in the spring, at Laurelton, L. I. Arrangements are under way to admit women students this year.

DENIES RESTORATION OF JOHNSON WHISTLER

Pennell's Charge Disputed by E. Hamilton Bell, of Philadelphia, Who Also
Defends Authenticity of a Nocturne

PHILADELPHIA—Indignant denial of a recent statement by Joseph Pennell that "The White Girl," one of the Whistler paintings in the John G. Johnson collection, had been ruined by a restorer has been made by E. Hamilton Bell, of the Rittenhouse Club, in whose charge the collection has been since the death of its owner, famous attorney and connoisseur.

"While, as a general rule, I wouldn't care to enter into a dispute based on any of Mr. Pennell's contentions," said Mr. Bell, "I feel it due the people of this city to know that the 'piece of vandalism' he declares to have been committed upon one of the most valuable paintings owned by the city is not a fact."

"The two Whistler paintings in the Johnson collection, one of his famous 'Nocturnes' and 'The White Girl,' have been in storage vaults ever since Mr. Johnson died. I have had full charge of this collection and know that the only occasion upon which these paintings were removed was last year, when they were placed on exhibition for a few weeks at the Pennsylvania Museum. At the close of the exhibition, the pictures were immediately returned to the storage warehouse, where they now are."

"As to the statement attributed to Mr. Pennell, in a lecture before the Fellowship of the Academy of the Fine Arts, that the Johnson 'Nocturne' of Whistler is a 'cheap kind of fake,' that is so far-fetched as scarcely to seem worth a serious answer. It is Mr. Pennell's word against that of the rest of the art world."

Mayor Moore recently issued an order transferring the Johnson collection, including the Whistlers, from the warehouse to the Johnson residence, where they will be exhibited.

Pictures by Paul Dougherty and Miss Howell Given to Herron Gallery

INDIANAPOLIS—Paul Dougherty's "Late Afternoon," a large marine, is one of the two latest purchases by the Indianapolis Friends of American Art for the Herron Institute. The canvas had been sent from New York by Knoedler's for inspection and was hung in the galleries during the annual exhibition.

The other purchase, selected from the annual show, was Felicie Waldo Howell's "Gramercy Park, New York," a winter scene. Within two years the Friends of Art have purchased seven paintings for the permanent collection of the Institute.

Mr. Kraushaar Has Recovered

Mr. John Kraushaar, who was recently injured in an automobile accident, has recovered sufficiently to return to his galleries, 680 Fifth Avenue.

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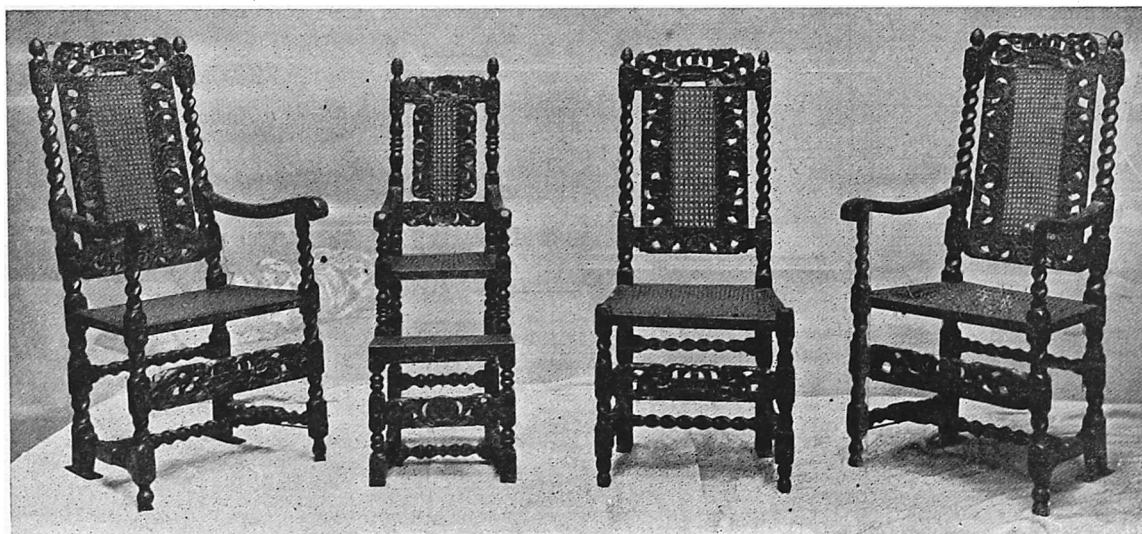
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*Historic Tapestries and Period Furniture
 of Symons Collection to Be Sold at Auction*

Tapestries made to the order of an emperor and a king are among the rare art objects in the Henry Symons collection that will be placed on exhibition at Clarke's, 44 East 58th Street, on Jan. 30 to continue until Feb. 7. One of these sets, called "Les Amours," was woven at Gobelins for the king of France after designs by Berain and LeBrun. Another was woven at Arras for the Emperor Maximilian and shows the death of Jacob with the emperor and his wife, Bianca Sforza, introduced in the composition as donors. This set was presented to a Spanish church by the emperor, probably in the time of Charles V. An English set from Mortlake was made in the reign of Queen Anne.

In addition to these tapestries the collection includes one of the largest ivory carvings known, a Spanish 17th century carving from Toledo representing the figure of an angel. There are important antique examples of the French cabinet-maker's art; Tudor and Stuart furniture; and an unusually fine group of Georgian furniture by Sheraton, Heppelwhite, Chippendale and Shearer. The famous Blantyre lacquer cabinet is included, together with a portrait of the Duchess of Richmond by Lely.

An extraordinary assemblage of Lowestoft china is also part of the collection, numbering about 4,000 pieces. There is the famous Watson dinner service, whose history is connected with the British East India Company—a service that once belonged to Lord Latham—and some Continental porcelains.

The entire collection will be sold at auction beginning Feb. 8 and continuing until Feb. 11, each session commencing at 2.30 p.m.

John Mack Collection

American Art Galleries, 6 Madison Square South.—The John Mack collection of Early American and Colonial furniture, antique rugs and carpets, Jan. 17, 18 and 19. Total, \$38,928.50 for 543 lots. A report of the sale on lots bringing \$300 or more:

| | |
|---|-------|
| 72—Two early American silver wine ewers; Crichton & Co. | \$480 |
| 139—Decorated porcelain dinner service, Empire period; W. W. Seaman, agent. | 300 |
| 278—Needle-pointed Rhodian velvet damatic; Mayorkas Bros. | 350 |
| 313—Blue dragon-scroll Chinese carpet; Otto Berner, agent. | 330 |
| 334—Crimson Asia-Minor rug, late XVI century; Otto Berner, agent. | 410 |
| 363—Medallion Meles rug, XVII century; Edward Eberstadt. | 350 |
| 370—Medallion Khiva rug, late XVII century; Mrs. R. C. Voit. | 310 |

**PARIS BOOK SALES
 INCREASING IN FAVOR**

Big Demand at Recent Auctions Causes Hôtel Drouot to Establish an Auxiliary—Maison du Bibliophile Active

PARIS—The collecting of rare books is in increasing favor as was proved at recent big sales at the Hôtel Drouot where very surprising figures were realized. In consequence of this vogue it has been thought advisable to open a new auction room—independent though an auxiliary of the Hôtel Drouot—specially assigned to the sale of books, at 9 rue Guénégaud (Salle Silvestre) in the neighborhood of the quays with the little stalls beloved of book hunters.

Sales by auction of rare and beautiful books will also take place from time to time at the Maison du Bibliophile, 11 rue de Miromesnil, which brings these events into the fashionable Champs Elysées quarter. —M. C.



| | |
|--|-----|
| 371—Sapphire blue and golden yellow Asia Minor carpet; D. K. Kelekian | 300 |
| 374—Paneled Bergamo rug, early XIX century; Edward Eberstadt | 410 |
| 388—Embroidered Sanctuary carpet, early XVI century; L. H. Costikyan | 525 |
| 405—Carved mahogany suite of chairs, Heppelwhite style; Mrs. J. Morrison | 300 |
| 447—Two carved mahogany chairs, English early XVIII century; Paul Dodge, Jr. | 420 |
| 448—Carved mahogany chair, Gothic Chippendale period; J. J. Fox | 400 |
| 475—Eight carved mahogany chairs, Heppelwhite period; Benjamin Brown | 440 |
| 477—Rare mahogany drop-leaf table, English early XVIII century; The Hayden Co. | 320 |
| 491—Mahogany banjo clock, by Aaron Willard; L. J. O'Reilly | 400 |
| 498—Carved mahogany chair, American XVIII century; L. J. O'Reilly | 340 |
| 503—Carved mahogany chair, American XVIII century; L. J. O'Reilly | 300 |
| 534—Carved mahogany high-boy, American XVIII century; L. J. O'Reilly | 400 |
| 538—Carved mahogany four-poster bed, early American; Otto Berner, agent. | 300 |

**WINS FIGHT TO KEEP
 PORTRAIT OFF WALLS**

Princess Pignatelli Gets French Court's Decision Preventing Exhibit Though Her Husband Willed It to a Museum

PARIS—Princess Emmanuela Pignatelli, the widow of Count Nicolas Potocki, contested in court the right of the Bayonne art museum to exhibit her portrait in accordance with her husband's will. It was not the gift of the picture, but its public display to which she objected. Her contention was granted and the portrait, which is by Bonnat, was given into the keeping-keeping of the judicial administrator.

The Princess expressed strong objection to the portrait of a living person being "exposed to the gaze of the world, even to that of the President of France, should he go to Bayonne." She asked that if the picture be not returned to her, it should at least be placed in sequestration until her death.

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collected by her husband, the late James B. Townsend, formerly editor of the *American Art News* and a well-known connoisseur, together with Paintings from other estates and private owners. Among the artists represented are Boudin, F. S. Church, Goya, Schreyer, Delpy, Rix, Guy Wiggins, Iwili, Wyant, Haquette, Arthur Parton, Richet, Meyer Von Bremen, Von Marche, E. L. Henry, Blakelock, H. Bolton Jones, F. K. M. Rehn, Bruce Crane, Shurtleff.

Exhibition Monday, Jan. 30th until Thursday, Feb. 2nd. Sales days Thursday and Friday, Feb. 2nd and 3rd at 2.30 each day.

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THE RIGHT SOURCE

That the Chamber of Commerce of the State of New York is taking an active interest in the development of the industrial arts will come as a surprise. And this will be true even to those who are familiar with the fact that for many years this institution has sedulously cultivated pictorial art as represented by the Chamber's fine collection of portraits. Under the auspices of its committee on education the Chamber has been holding a series of conferences with the jewelry, silverware, silk, lace, cotton, carpet and rug, furniture, interior decoration, lithography and wall paper industries with the hope that out of this movement there may be developed an industrial arts institute from which will come trained men and women who will add to the economic wealth of the country through the application of art to its products.

It has been a growing lament in recent years among many of our leaders of industry and those interested in the cultivation of the arts, that our country has been so backward in encouraging the study of the industrial arts through establishing schools for this purpose and also museums to specialize in this branch and aid the work of the schools. Statistics published in connection with this Chamber of Commerce movement show that previous to the world conflict Germany led with fifty-nine industrial art schools. England had thirty-seven and France thirty-two, while the United States had only two.

In so far as museums in this field are concerned, England led the world with the South Kensington Museum, which supplied travelling exhibits to 350 art schools and ninety county museums, whereas in our own country there is not even one museum devoted solely to the industrial arts.

Possibly the pioneer work done by the Art Alliance in cultivating the idea of the need for the development of the industrial arts in this country may have something to do with inspiring the Chamber of Commerce to take up this idea in so practical and helpful a manner.

THE AMERICAN ART NEWS has pointed out how the application of art to industry adds to the commercial value of industrial products without requiring the use of any extra material. Since our great associations of merchants, bankers and leaders of industry never take up any plan without carrying it to success, all friends of the cause of cultivating the industrial arts in the United States may well rejoice over what the Chamber of Commerce is doing. We can almost see an Industrial Arts Institute growing over night.

SIMPLY TOO MUCH

In spite of the fact that the Salon des Indépendants has no right to take such action, it has refused to hang two works sent to the exhibition in Paris by no less an eminent per-

sonage among the Indépendants than Francis Picabia. Through the columns of the *Matin* the artist has made known to the Parisian world, the fact that he sent to the absolutely defenceless Indépendants exhibition two pictures, a portrait of himself, made from a photograph, and a still life composed of a visiting card and an invitation to a soiree given by a famous prima donna glued to a canvas. Across this composition is written "Thank you who look at this."

Picabia declares the Indépendants Society has no right to take this action, a point on which M. Hignac, president of the organization, agrees with the artist to an extent. However, M. Hignac declares that the glueing of a visiting card to a canvas does not constitute the creation of a work of art; that it is his privilege, as president of the Indépendants, to refuse work that could be interpreted as improper. And he declared the inscription on the visiting card-invitation work came under this law of the society.

On first thought it would appear that the president of the Indépendants was becoming alarmingly academic or distressingly critical. Or a reason for his objection may have been found in M. Picabia's frank statement that he painted his self-portrait from a photograph. On longer and more profound reflection, however, the conclusion obtrudes itself that M. Hignac may be able to put his tongue in his cheek quite as well as M. Picabia; and that he politely refuses to allow even the Salon des Indépendants to be used as a medium for advertising a famous prima donna.

Obituary

CHARLES HENRY MILLER

Charles Henry Miller, N.A., died in his sleep Sunday morning, Jan. 23, after some weeks of failing health, at his home, Queen Lawn Park, Queens, Long Island. Before his last illness he had almost completed a picture which will be shown at the spring exhibition of the National Academy of Design.

Mr. Miller was born in New York City, March 20, 1842. He studied medicine but abandoned its practice, soon after receiving his degree, to take up art. He studied at the National Academy of Design and in Munich at the Bavarian Royal Academy and with Adolph Lieber. Landscape paintings and etchings were his chief works. He became an Associate Academician in 1873 and an Academician in 1875. He won a gold medal at the Centennial Exposition in Philadelphia, and was awarded gold medals at Boston and New Orleans exhibitions.

Mr. Miller's work includes "The Bouquet of Oaks," in the Metropolitan Museum; "Sunset at East Hampton, L. I.," Brooklyn Museum; a landscape in the Rhode Island School of Design, Providence, and pictures in the Republican Club and Democratic Club, New York.

FRANCIS EDWIN ELWELL

Francis Edwin Elwell, sculptor, whose home was in Weehawken, N. J., dropped dead while waiting for a street car in Darien, Conn., on the afternoon of Jan. 23. He was 63 years old and a native of Concord, N. H., where he was adopted by Louisa M. Alcott, the author, and with whom he first studied sculpture.

The honorary title of colonel was bestowed upon him about seven years ago, in recognition of his work in creating the statue-called "The Flag," which was erected as a monument to the Seventh Rhode Island Infantry at Vicksburg, Miss. He was one of the first American sculptors to erect a statue in Europe, and was decorated by the King of Belgium. He was curator of the department of statuary, Metropolitan Museum, from 1903 to 1905. He is represented in the Metropolitan, in the galleries of the Pennsylvania Academy, and in various other museums.

AUSTIN W. LORD

Austin Willard Lord, architect and painter and a member of the firm of Lord & Hewlett, New York City, died in the artists' colony at Silvermine, Conn., on January 19. Mr. Lord was born in Rolling Stone, Minn., June 27, 1860. After studying in an architect's office in Minneapolis and at the Massachusetts Institute of Technology, he won the Rotch Scholarship in 1888 with a two years' stay in Europe. He was director of the American School at Rome, 1894-1896; architect to the Isthmian Canal Commission, 1912; professor of architecture and director of the School of Architecture, Columbia University, 1912-1915.

Since 1918 Mr. Lord had devoted himself to painting, and his canvases have been shown by the National Academy of Design.

CLAUDE SHEPPERSON

Claude Shepperson, A. R. A., is dead in London. He was born in Kent in 1867, and after beginning the study of law abandoned it for art, attending the Paris and London schools. He won his place in the British art world through his brilliant landscapes in water color and also as an illustrator in black-and-white. He was an associate of the Royal Academy and also of the Royal Society of Painters in Water Colors.

CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from Page 1)

the Fishing Party," and has never been shown in New York before, although it was once included in one of the Carnegie exhibitions in Pittsburgh. There is an air of graceful gallantry about Weir's treatment of his subject that reflects his own nature as well as the milieu in which his women in the picture moved.

Robert Henri's contribution is a glowing bit of color called "Agnes in Red," the head of an adorable little girl that is superbly "placed" in the canvas. Frank W. Benson's "The Watcher," is one of his familiar outdoor figure studies of a young girl, this particular one having a solidity that is sometimes felt to be missing in his subjects.

Arthur B. Davies' canvas is "Hunter of the Starlands," an Indian in a red cap of curious shape and a breech-cloth, standing with his dogs on a mountain plateau overlooking a starlit valley.

Emil Carlsen has one of his still lifes; Friesseke and Miller, their ingratiating figure subjects; Childe Hassam invades Ernest Lawson's preserves with his "May Fort George," and there are landscapes by Bruce Crane, C. H. Davis, Ben Foster, W. L. Metcalf, E. W. Redfield, W. Elmer Schofield, Gardner Symons and Dwight W. Tryon.

Degas' Sculptures at Grolier Club

By showing for the first time in the United States the sculptures of Degas, the Grolier Club contributes to the local art season a filip that will be enjoyed alike by the most conservative and the most modern. The seventy-two bronzes in the exhibition, which opens to the public today and continues until Feb. 28, is the first of twenty sets cast from Degas' originals in wax, found in his studio after his death. They have been exhibited only once before, in Paris in May and June of last year.

There are thirty-seven studies of movements of the dance, sixteen of horses, fourteen of women, and five portraits and studies of heads. They can be summed up in the brief phrase "Degas in the round." For everything we know of his work in painting and drawing finds its reflections here, carried to only such completion as can be obtained by presenting the human figure or that of an animal in terms of sculpture. This quality is felt in the "Study in the Nude of a Dancer," that occupies a glass case by itself; in the "Cheval au galop," and in the figure in "Le Tub," prone in the circular flat-bottomed bathtub holding her left foot in her right hand.

There is a stimulating feeling in these bronzes, a lift of the spirit that comes from the beauty of his technique and the profound knowledge of the human and animal figures he put into his work. His inevitable humor, that is touched by the satirical viewpoint he held toward men and women in their social relation, inevitably enters into many of the studies.

Derain's Pictures at Brummer's

André Derain, one of the most talented of the modern Frenchmen, is represented in a comprehensive exhibition at the Brummer Galleries, 43 East 57th Street. Influenced from the first by the art of Cézanne, his development has recorded increasing experiment in form and color. His free delineation of line and mass rests on a foundation of able draughtsmanship. Though never a Cubist himself, to him is attributed, by Guillaume Apollinaire, the inception of the idea which that school later developed.

A landscape of strong composition is "L'Arbre dans l'île Fleurie," with the dark branches of a large tree screening a background of water, island and deep blue sky. Some of his Italian landscapes are not so colorful. "Environs de Castelgandolfo" is in pale greens with a suggestion of lacy delicacy in the foliage. "La Route d'Albano" is one of the most interesting because of its masterful drawing of the swing of a road in narrowing perspective. The trees that shade it display particular feeling for the harmony of form and color.

A still life, "La Table," is distinguished by an almost classic spirit in its severe simplicity of drawing.

Renée Prahar's Imaginative Sculpture

Sculpture by Renée Prahar, at the Kingore Galleries until Feb. 11, is a remarkable evidence of what an original and purely modern imagination can accomplish with a medium of exacting restrictions. The materials she uses contribute much to the unique charm of her fanciful creations. Red marbles, black basalt, pewter and silver have the interest of the unusual.

"The Spirit of . . . ?" posed by Mme. Nazimova, is typical of the artist's ability to give expression to a living intensity of spirit. Its broad, vigorous technique is in contrast with the refined modeling in "Reverence," an incised carving in low relief. A portrait of the artist's mother is also characterized by extreme refinement of line and contour.

But the most characteristic expression of Miss Prahar's art is in her series of rooms which are being shown for the first time. An entrance hall is dominated by cerise with notes of purple and blue. All of the fittings, lights, andirons and decorations, are in the form of fancifully carved monkeys. The breakfast room has its decoration in bird motifs. The walls of the music room are hung with twelve

bas-reliefs inspired by Debussy's music and Mallarmé's text for "L'Après-midi d'un Faune," as interpreted by the Russian ballet.

Mann's Delightful Portraits

Harrington Mann is well known to New York as a painter of distinguished persons. An admirable collection of his portraits of notables from both sides of the Atlantic is shown at Scott & Fowles until Feb. 4. That of Viscount Birkenhead, Lord High Chancellor of England, emphasizes strength of character in the firm mouth and is arresting for its rather inscrutable expression. Delicacy of line and firm modeling give much charm to the portrayal of Mrs. F. Skiddy von Stade.

Mr. Mann achieves particular success with children, evident in his delightful presentation of Miss Denise DuPont, aged no more than three, whose white dress has a colorful setting in a flowered sofa with rose cushions. The charm of the picture is in the mischievous animation of the eyes, in which the artist has caught the fleeting expression of a second. The portrait of young Kevin McCormick, son of John McCormick, has only recently been completed, and is one of the most interesting shown. The deep rose, which is the dominating note in his costume, emphasizes the fair skin and dark hair.

Color Engravings at Wildenstein's

Color engravings shown at the Wildenstein Galleries date from the XVIII century and include examples by French and English masters. "The Cottagers," engraved by Bartolozzi after the painting by Reynolds, is soft in color and the landscape background is distinguished by characteristic detail. The accent on narrative interest, such as in the companion prints, "A Visit to the Grandfather" and "A Visit to the Grandmother," is another typical note.

Among the English engravers, the hunt was a favorite subject, while with the French the choice generally falls on a theme having sentimental interest, as "L'Amant Surpris," engraved by Descourts, and "Le Berger Couronné" by Janinet, portraying a young shepherd, whose courtier-like appearance belies his calling, receiving a wreath from a lady whose costume also suggests the court rather than the fields. "La Pensive" and "Jeune Dessinateur" are printed in colors, *aux trois crayons*, and were engraved by Demarteau after Boucher.

The two prints, "Children at Play," by Ward, have the delicacy of line and charming color which strike the keynote of the engravings of the period.

Four Painters at Milch's

Bruce Crane, Elliott Daingerfield, Granville Smith and F. Ballard Williams are represented in an exhibition at the Milch Galleries, lasting until Feb. 11. "The Hill Road" by Bruce Crane is dominated by russet and gold tones in the foliage of the scattered trees that dot the hillside. In contrast are his two winter landscapes in hazy blue and silvery gray, both rich in the subtle suggestion of distance.

Granville Smith fills his "Summer Sea" and "Clearing Mists" with warmth and sunlight, not hard and clear, but soft and vibrating. The former portrays the beach of a seaside resort, dotted with color, while the latter depicts boats at a pier with their sails faintly outlined through a fog which is permeated by a faint glow of sunshine.

"Afterglow," by Elliott Daingerfield, is inspired by the fading of a vivid sunset whose light still flames through the dusk. Extremely characteristic is his treatment of dense green foliage and firmly outlined tree trunks in "The Turn of the Road."

F. Ballard Williams contributes three canvases reminiscent of Watteau and Monticelli in subject, and color, and a head, "Ariadne," remarkable for its beautiful modeling.

Sunrise Scenes by Hawkins

A group of paintings by John W. Hawkins, all having sunrise for their subject, form a part of a collection of paintings in the Majestic Art Gallery at the Hotel Majestic. Many of them were painted recently at Gloucester and show the rising of the sun over the sea. In "Ships in a Fog—Sunrise" the tops of the sails are visible through the thinning mists.

"The Song of the Sea" depicts the crash of a huge breaker under a sky faintly tinged with gold. An intensely clear horizon with clouds streaked above, and a broad sweep of the sea form the subject of "A Heavy Southeaster." "A Winter Sunrise" is a landscape in which a group of trees are faintly outlined against the warm color of the sky.

Gillot Paintings at Knoedler's

The sixteen pictures by E. Louis Gillot on view in the upper gallery at Knoedler's until Feb. 24 are not only French in themes but Gallic in method, abounding in the charm of the landscape and figure traditions of French art of the day before yesterday. There is a brilliant study of the interior of Notre Dame on the occasion of the celebration of the Napoleon I centenary; views of docks in peace and war time; a striking World War composition, "In the Vosges," showing a ruined village in winter with soldiers making their way through it; and another wintry scene of three poilus warming themselves around a fire in the open.

A characteristic French longshore scene is his presentment of a harbor light at the end of a jetty with the traditional wind-blown figures on it and great waves bursting over the structure. The "Vauban Dock, Toulon Arr-

(Continued on page 10)

FEARON

A man recently sent a book back to his bookseller because it was a first edition and threatened to close his account if it ever happened again. *Verbum sap.*

GALLERIES

25 WEST 54TH STREET : NEW YORK

Studio Gossip

Boyer Gonzales has gone to Galveston, Texas, for the winter. He will reopen his Woodstock Studio early in June.

Violet Terwilliger is at work on an eighty-five foot figure symbolizing "Friendship," to be presented to Brazil by the people of the United States at the Brazilian centennial celebration next September.

Charles Vezin was the guest of the Business Men's Art Club at a dinner in the club room of the Chicago Art Institute, Monday evening, Jan. 23. Mr. Vezin spoke on "The Modern Tendencies in the Arts."

Alta West Salisbury has sold to Miss Lilian Ruddick, of Washington, D. C., a painting of the Panama Canal. The picture was elaborated from a sketch made from the upper deck of a steamship just after the boat had entered Gatun Lake on the way from the Pacific Ocean to the Atlantic.

The portrait of Edward D. Libbey, president of the Toledo Art Museum, which F. W. Wright has recently completed, will remain in Mr. Wright's studio, 15 West 67th Street, until April, when it will be taken to Toledo. Mr. Wright will then begin work on portraits of Messrs. Warbridge, Geddes and Owens, well-known citizens of Toledo.

Elizabeth Tinker Elmore, American portrait painter, has returned from Paris. She brought with her numerous paintings, the result of her work in France, England, Italy and elsewhere.

George Pearse Ennis has just received a commission to design eight stained glass windows for the chapel of the New York Military Academy at Cornwall, N. Y. The subjects will represent "The Teachings of Christ" and will be done allegorically. Joseph Hudnut, architect, is the supervisor of the remodeling and decorative scheme.

De Witt Parshall, who has built a home and studio at Santa Barbara, Calif., where he has lived for the last four years, is devoting much time to painting eucalyptus and sycamore trees. Recently he sold several of these subjects at an exhibition in Los Angeles.

Douglass Parshall's exhibition, just closed at the Milch Galleries, is scheduled to open in Chicago in a few weeks. From there it will go to Kansas City.

Frederick Dorr Steele, illustrator, 139 West Fifteenth Street, has devoted much time this winter to making portrait heads in red and black chalk.

Lynn Jenkins, English sculptor, whose beautiful figure "Diana" has been sold through the Fearon Galleries to the Metropolitan Museum, is now modeling a portrait bust of George Gould at his studio, 1 West 67th Street.

Morris Hall Pancoast, who spent the summer and autumn at Gloucester, Mass., has several fine canvases as the result of his season's work. Moonlight, harbor and shore scenes are the chief subjects.

Mrs. Frederick Van Wyck (Matilda Browne), gave a reception and tea at her studio, 142 East 18th Street, in honor of her sister, Mrs. Frank Doubleday. A number of her recent oils and bronzes were on view.

Virginia Wood returned last week to New York after several months spent in Virginia, where she painted portraits. She is preparing to hold an exhibition of her red chalk portraits and pastels at the Hisada Galleries, Washington, D. C., and later in New York.

At his studio, 33 West 67th Street, A. Muller-Ury is at work on a large group portrait of Alfred H. Smith, president of the New York Central Railroad, Mrs. Smith's little granddaughter, Charlotte, and a favorite horse and dog. The background was painted at Mr. Smith's country home, Chappaqua, N. Y., and the picture is intended as an overmantel decoration for the living room there. Mr. Ury has recently completed a full length seated portrait of Miss Carlotta Havemeyer.

A Difference of Ten Centuries

The mantelpiece advertised for sale in THE AMERICAN ART NEWS, Dec. 22 was, through a printer's error, attributed to the IVth century, its correct attribution being the XIVth century. The address of the advertiser is: Ser-moise, Pension, Laon (Aisne), France.

PARIS

The reaction in favor of mediums other than oils is manifest on all sides. This past week the leading galleries have displayed water colors and pastels in their principal rooms, an unusual proceeding, while others are given over to black-and-white work and wood engravings. At Bernheim-Jeune's, Daumier, Degas, Puvion, Renoir, Cézanne and others challenged the younger masters, among whom Marquet, with a seascape in aquarelle, seemed to surpass all for discretion in dexterity and sincerity in vision. At Druet's, André Lhôte proved himself more gifted for figures than for landscape. In the latter capacity we find him somewhat laboriously emulating Cézanne in whose steps Raoul Dufy, next door, follows with greater ease. But as a portraitist in lead pencil and a designer of figure-groups Lhôte is himself, truly and vigorously.

In a heterogeneous collection in the same rooms a new name, that of M. Gernez, attracts the eye for a novel and rather charming rendering of still-life. The other exhibitors are familiar. Water colors too—by M. Pascal Blanchard—were a feature at Simonson's.

Marie Blanchard is one of the lady "Independents" enjoying a good "press" in certain quarters. She has power and a keen sense for discovering new possibilities in oils. Leaning upon Giotto and El Greco in the past, Picasso and Léger in the present, there is unquestionably a good deal of "stuff" in this artist's work—rather too much so in her curious picture of a *Communiante*, much admired at last year's Independents, the trimming on whose dress is rendered by the direct and actual application of pieces of lace. This kind of fancy work (resorted to on a vaster scale by other modern lady artists, the example for which was set by male Cubists) is one of the eloquent symptoms of the prevalent surfeit and over production in oil painting.

There is less of genius in Marie Laurencin (also at Paul Rozenberg's) and her pictures have, to me, usually been provocative of a certain uneasiness. Marie Laurencin is more an illustrator than a painter in the sense that are those who battle with Nature's phenomena. She works from fancy. One of her qualities is that her later paintings, less uncanny than some of her earlier ones, show no trace of effort, though it be the outcome of a *parti pris*. In a very different class is Muriel Crooke (Devambez) who, for a young girl of eighteen, is quite remarkable. She renovates the English sporting print of yore in her own fashion in oils. In short, as Mr. Haseltine "sculpts," so she paints horses and horsemanship, and her pictures are on a small and not too ambitious scale. It is brave, buoyant work, but characterized by more health than artistry.

L'Union Centrale des Arts Décoratifs has extended its patronage and hospitality, at the Pavillon de Marsan, to the publisher Léon Pichon, the French William Morris, for the display of some of his finest productions in the art of printing.

The invaluable *Annuaire des Ventes* or annual account of Paris auction sales of pictures in its last number covers the period from October, 1920, to July 31, 1921. It is compiled by L. Maurice Lang. This is the third volume. It gives the particulars of every picture, the price, and the date of sale. There is also a special list of the highest prices realized for all objects. Twenty-nine of the more important pictures are reproduced, as also some philatelic specimens. —M. C.

Budapest

An exhibition of plastic works belonging to the estate of the sculptor Ferenczi, who acquired them at the beginning of the XIX century in Italy, is being held here. Among the prominent pieces are a little bronze model of the "Trivulzio" monument, a genuine work of Leonardo da Vinci; "Robbery of Europa" by Bellano; "Faun with Woman" by Rizzio; works of Verrocchio and John of Bologna; and a large "Madonna" and "Christ and Saint Thomas" by Luca della Robbia.

The opening of a collection bequeathed to Budapest in 1906 by Count Eugen Zichy occurred recently. It comprises works of the Italian Renaissance and others by the German masters of the XVIII century, including Ridinger, Seybold, Denner, Claess, Ruysdael and Ostade.

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LONDON

Edmund Dulac is one of the few artists who can paint a pet dog and make a charming picture. At the Grafton Gallery recently there were some of his portraits of Pekinese, drawn rather in the Indo-Persian manner, which were a veritable triumph. I am told however, that great strides are being made in regard to pet cat, puppy and bird pictures just now and that several young artists are concentrating on work of this kind. This probably accounts for the growing fashion of having one's animals immortalized on canvas.

Another development is that originated by the artists who are specialising in depicting the interiors of private houses. The cult of interior decoration helps to bring grist to the mill of those who have adopted this branch of art and very charming is the work that is being done in this direction.

Mr. Grotorex, of the Grotorex Gallery in Grafton Street, sails January 28 on the Aquitania for New York, where his headquarters will be at the Commodore Hotel. He takes with him Percy Smith's series of etchings of "The Dance of Death," of which he has the rights in the United States.

One of the most impressive exhibits at the New English Art Club show is the last work of Harvard Thomas, a figure in black wax, entitled "Cassandra." The nude figure is modelled on classic lines and is full of vitality and significance. There is a notable decrease in the cult of Cubism and eccentricity of late, though Guevara's "Portrait of Mrs. Lewis" is provocative of controversy in its boldness of treatment and coloring. If only the lady had a little more structure inside her frock, one would be more inclined to respect her. —L. G. S.

Richmond, Ind.

An exhibit of one hundred paintings opened Jan. 15 in the Public Art Gallery, comprising the twenty-fifth annual exhibition by Indiana painters. Thirty-nine artists are represented. Among the painters who are native or resident Indiana artists are Wayman Adams and Lucy Taggart, of New York City, J. Otis Adams, of Florida, William Forsyth and Clifton Wheeler, of Indianapolis, Robert Grafton and Harry Engle, of Chicago, and J. E. Bundy, Maude Kaufman Eggemeyer and Francis Brown, of Richmond.

The Mary T. R. Foulke purchase fund prize went to Lynn Morgan, New York, for "The Old Homestead." The members of the jury of awards were Randolph Coats, H. T. Brown and Harold Putnam Browne. A first honorable mention was awarded to Clifton Wheeler for "The Young Orchard," a second honorable mention to Lucy M. Taggart for "Provincetown Sketch."

NEW ORLEANS

An exhibition of paintings by Gaston La Touche at the Delgado Museum of Art is attracting much interest. There are about ninety, the majority being thumb-box sketches, but three are large and exceptionally important paintings, "The Three Graces," "The Te Deum," and "By the Stream," superb in drawing, color and technique. "The Grand Staircase of the Paris Grand Opera," a picture of intricate color and character, bathed in artificial light is part of the collection given to the Delgado Museum by Chapman Hyams.

An exhibition of paintings by William Woodward is open to invited guests at the Round Table Club.

A loan exhibition of twelve landscapes, and views of the old New Orleans by Luis Graner, the Spanish painter, will continue through February at Wood Whitesell's Art Studio, fronting Jackson Square. Among the subjects are "Old New Orleans," "The River Colorado," "Sunrise on the Hudson," and "Fathers of the Hudson." —I. M. C.

Peoria, Ill.

Among several events being planned by the Peoria Art League is an artists' character ball, to be given Feb. 1.

Donald Witherstine by invitation, held a one-man show of his paintings in the Perry Russell Art Gallery, in the Public Library of Bloomington. Forty-two canvases were shown, the display lasting ten days.

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WASHINGTON

The eighth biennial exhibition at the Corcoran Gallery closed this week with a most gratifying record as to attendance and sales. Twenty-five paintings were sold, besides sixteen water colors by Frank W. Benson. The total sum realized was about \$30,000.

The Smithsonian Institution shows paintings by Shunko Sugiura, of Tokyo, Japan, who is said to be the greatest living artist of the classic Japanese school. The pictures are varied in subject and medium, but all show the delicate coloring, the rare handling of brush work and the beautiful design peculiar to Japanese art. There are wash drawings in black and white as well as in color, and a number of kakemonos. The themes comprise clouds, mist, rain, fog and snow effects, and lovely birds with exquisite plumage poised on pine or cherry blossom branches. Mr. Sugiura is on his way to France to present one of his works to the French Government.

Sixteen landscapes by the late John Leslie Breck are on view at the Arts Club, loaned by the artist's brother, Commander Edward Breck, U.S.N. They represent scenes in Venice, Normandy and New England. Twachtman called Breck "a painter's painter," both on account of his technique and his poetic treatment of themes.

H. W.

Dayton, O.

A touch of color has been given to the galleries by an exhibit of oriental rugs and tapestries loaned by four members of the Museum: Mrs. Albert Thresher, Mrs. Davies, Mrs. McCoy and Mrs. Edward Canby.

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The 117th annual exhibition of the Pennsylvania Academy of the Fine Arts will open on Saturday evening, Feb. 4, with the customary formal private view and will continue until Mar. 20. The hostesses at the reception on the opening night will include Mrs. William C. Sproul, wife of Governor Sproul. On Saturday evening, Feb. 11, an artists' evening will be held at which there will be dancing.

Following the close of the annual, the Academy will hold a comprehensive exhibition of the work of Thomas Sully because of the great interest that is developing in works of art by the early American painters. Philadelphia is rich in examples of Sully's work.

Mrs. F. Walter Taylor, widow of the artist, has presented the Art Alliance with a fine study of the head of its president, John F. Braun, included in the current exhibition of Taylor's work there.

Joseph Pennell leads numerically in the Alliance's exhibit of etchings. Ten prints are by him. Others represented are Twachtman, E. K. K. Wetherill, Daniel Garber, H. Devitt Welsh and Clifford Adams.

The Sketch Club's annual oil show includes works by M. W. Zimmerman, David Jordan, Henry Rand, Alfred Hayward, Paul Gill, Yarnall Abbott, Fred Wagner and F. Townsend Morgan.

The Plastic Club's women's exhibition, mainly landscapes, features Lucile Howard, Fern Coppedge, Cora Brooks, Isabel Cartwright and Juanita Smith.

The wood-block show by the French artist, Fernand Chalandre, at the Print Club, which is devoted exclusively to views of his native city, Nevers, has aroused much interest, not only in art circles, but among French residents.

The Academy of Music houses a new water-color show, the work of local artists, in many instances. Exhibitors include Mrs. Yarnall Abbott, Arthur B. Davies, Blanche Dillaye, Elizabeth Shippen Green, Alfred Hayward, George Harding, Francis McComas, Joseph Pennell, Willy Pogany, Fred Wagner, Thornton Oakley, Berger Sandzen and Jessie Willcox Smith.

The Pennsylvania Museum has acquired whole pieces and fragments of pottery excavated in the Philippine Islands. The find was brought to light by Dean C. Worcester. Chinese origin is attributed to the pottery.

—Bushnell Dimond.

Memphis

The Brooks Memorial Art Gallery has been rehung with exhibits of thirty-seven canvases, collected by the American Federation of Arts from the autumn show of the National Academy of Design, and a group of portraits and landscapes from the Ehrich Galleries, New York City, representing early American painters. One of Stuart's George Washingtons, a portrait of Mr. Webb by Stuart, a portrait of Andrew Jackson by Sully, a portrait of Sir William James by Copley, and a landscape by Wyant, are in the group from Ehrich's.

Paintings by Harry B. Lachman were shown in the ball room of the Nineteenth Century Club, January 5 to 15, under the auspices of the Art Association and the Chamber of Commerce.

The Southern Art Association will hold its second annual exhibition at the Brooks Memorial Art Gallery, April 15 to May 30. Florence M. McIntyre, director of the gallery, is chairman of the exhibition committee. The first exhibition was shown in the Gibbs Memorial Gallery at Charleston, S. C., last March.

BOSTON

Sidney M. Chase, a Haverhill artist, is holding his first exhibition of paintings in Boston. They are hung in the galleries of the Twentieth Century Club, Joy Street, and comprise landscapes and marines of the Maine coast. Many of the marines are full of atmosphere, especially a twilight scene which has all the mystery and silence associated with gathering darkness on the water.

Water colors, portraits and decorative panels by Wilfred G. de Glehn, an English artist, are on view this week at the Vose Galleries. Mr. Glehn, we are told, helped Sargent on his recently completed mural decorations at the museum. The resemblance of his style to that of Sargent is very marked. The likenesses of beautiful women have distinction and elegance of style and are executed in an easy flowing, broadly painted technique. The drawing is noticeably sound and true. The artist's choice of colors, on the other hand, seems rather tame and uninteresting. Not so, however, in the water colors, which are full of zest, and briskly painted with a freedom and dash which is the charm of this medium. Scenes including marines and landscapes, and garden and fountain views in the cities of Venice, Florence and Paris are also shown.

In answer to the ever-increasing interest in the subject of stained glass the Arts and Crafts Gallery, Park Street, is holding an exhibition of drawings of XII and XIII century windows. They are in color and the work of Joseph G. Reynolds, Jr., a local designer.

Paintings by the brothers William and Alexander James are at the Copley Gallery. The older brother, William James, an instructor at the Museum School, shows half a dozen portraits and one or two landscapes. Alexander James' two large horizontal panels, panoramic views of the White Mountain, are especially fine.

The Guild of Boston Artists have for their bi-monthly exhibition, which began Jan. 23, miniatures by Bertha Coolidge, Sally Cross, Margaret Foote Hawley, Laura Coombs Hills, Annie Jackson, Jean N. Oliver, Evelyn Purdie and Lucy M. Stanton.

In the lower gallery of Doll & Richards are some fine mezzotints in color, mostly portraits. S. Arlent Edwards, John C. Webb, S. H. Smith and Charles Bird are among those represented.

A second view of the admirable drawings and etchings by old masters and local artists at the Saint Botolph Club found many of the works labeled with a sold tag.

On Sunday, Jan. 22, Melbourne Greene spoke on Zuloaga's portrait of "My Uncle Daniel and His Family," in Gallery X of the Museum of Fine Arts.

—Sidney Woodward.

Baltimore

Contemporary American painting and sculpture will be shown under the auspices of the Charcoal Club and Peabody Institute, in the Peabody Institute Gallery, Feb. 1 to 26. Thomas C. Corner is chairman of the exhibition committee and Jean McLane of New York, Joseph T. Pearson, Jr., of Philadelphia, and Robert Spencer of New Hope compose the jury. Edward Berge will have charge of the sculpture exhibits. A memorial prize of \$100 is offered by the family of the late Joseph Weyrich, painter, to the best painting by any artist who resides in Maryland. John R. Bland has donated a prize of \$50 for the most popular painting, the choice to be by ballot during the first two weeks.

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CHICAGO

The twenty-sixth annual exhibition by artists of Chicago and vicinity under the auspices of the Art Institute and Municipal Art League, at the Institute, Jan. 26 to Mar. 5, is a gala occasion in the galleries. Representatives of fifty-eight organizations, including women's clubs and societies for the study of art and the promotion of education, civic or social movements, make gallery tours preceded by luncheons or followed by afternoon teas at which the artists are guests of honor. Several prizes have originated in the women's clubs associated with the League which purchases a painting annually for the Municipal Art Gallery. Each yearly purchase is circulated in public library stations and large public school centers, and has been loaned to the University of Chicago, the University of Iowa and occasionally, as at the time of the Chicago artists' exhibition, is hung in the Art Institute.

The jury of selection for the current exhibition included: Karl A. Buehr, Edgar S. Cameron, Charles W. Dahlgren, Frank V. Dudley, Gerald A. Frank, Frederick F. Fursman, Frederic M. Grant, Oliver Dennett Grover, Lucie Hartrath, Carl Hoeckner, Rudolph F. Ingerle, Alfred Juergens, Carl R. Kraft, A. H. Krehbiel, John W. Norton, Arvid Nyholm, Pauline Palmer, H. Leon Roecker, Gordon Saint Clair, Walter Sargent and John F. Stacey, Sidney Bedore, Richard W. Bock, Leonard Crunelle, Maximilian Hoffmann, Emory P. Seidel, Nellie V. Walker and Emil R. Zettler.

Boris Ainsfeld's original drawings for the stage settings of "The Love for the Three Oranges," Serge Prokofieff's spectacular opera, which was first produced at the Auditorium by the Chicago Opera Company, have been purchased by The Friends of American Art and presented to the Art Institute.

Community art organizations are creating a lively interest in art in Illinois towns. An important exhibition in the parish house of Grace Episcopal Church, Oak Park, by the Austin Oak Park and River Forest Art League, opened Jan. 14 with a banquet to league members and the visiting artists, and continued until Jan. 23. Twenty-five resident painters and sculptors exhibited seventy works, six paintings were loaned by the Friends of American Art of the Chicago Art Institute, ten canvases by residents of Oak Park and twenty-two pictures by the Chicago Society of Artists. In addition to the Rockford and Austin exhibitions, which have been reported in THE ART NEWS, the Art Gallery at Oregon, Ill., founded by Ralph Clarkson, Lorado Taft, Charles Francis Browne and others of the Eagle's Nest Artists' Colony, has exerted a notable influence upon rural Illinois.

Ralph Clarkson is the newly elected president of the Cliff Dwellers.

At the House of O'Brien the etchings of sailing ships by G. C. Wales, an architect of Boston, are drawing many visitors to the print rooms.

—Lena May McCauley.

Rockford, Ill.

On Sunday afternoon, January 15, at the Belle Keith Art Gallery was opened a display of works by some of the best known American artists. E. S. Barrie, of Carson, Pirie Scott & Co., Chicago, is in charge of the exhibition, which includes about 150 canvases and several pieces of sculpture. A dinner was given the following day by the Art Club to its members and to visiting artists and art patrons from Chicago, Springfield and Aurora. Inness, Wyant, Blakelock, Guy Wiggins, Walter Ufer, Albin Polasek, Harry B. Lachman and Leopold Seyffert are among the artists represented.

The Friends of American Art, organized by Miss Anna Coy and other artists last spring, have purchased a picture by Leon Gaspard entitled "Russian Forest." The society plans to buy each year a picture for the permanent collection of the Rockford Art Club. Important exhibitions both by local artists and by artists of all parts of the country marked the club's activities in 1921 under the presidency of Mrs. George Roper.

Ossip Linde has written from abroad that he is sending a small canvas of a Bruges, Belgium, scene as a gift to the Art Club.

INDIANAPOLIS

The University of Pittsburgh has purchased Frederick Polley's twelve original drawings of Pittsburgh street scenes, views of the Homestead mills and scenes up and down the river. The group will hang in University Hall. During February the drawings will be shown in the Carnegie Institute's exhibition of etchings and prints of Pittsburgh. Fifteen etchings and sixteen oils by Polley constitute the January show at the Woman's Department Club.

Mrs. Lou Ellen Schowe is exhibiting ten oils, chiefly painted at Chautauqua, N. Y., and at Lake Erie, last summer, at the Goodhart-Tompkins Company, Atlanta, Ga.

Miss Julia Graydon Sharpe, has recently completed and had dedicated at a special service a soldiers' memorial in the Second Presbyterian Church, in honor of the Indianans in the world war. Desiring to get away from the conventional bronze tablet, Miss Sharpe made hers of carved wood, Gothic in design, in harmony with the architecture of the beautiful and historic old church, the service flag being placed in the center with the names deeply cut and inlaid with ivory. A molding, with finely carved laurel leaf, separates the parts.

Olive Rush, who has been occupying her studio home in Santa Fe, N. Mex., since last autumn, has gone to Lincoln, Neb., to be connected with the art department of the University of Nebraska through the spring semester, during the leave of absence of a member of the university faculty.

"Chadwick's Wharf" by Miss Estelle Peele Izor, displayed in her group of paintings in the December exhibit in the Indianapolis Public Library, has been sold to Miss M. V. Warburton, of Yorktown Heights, N. Y. Miss Izor is the head of the art department of the Manual Training High School.

Eugene Francis Savage, of Ossining, N. Y., is painting a portrait of Miss Olive Coffeen, long a teacher in the Covington, Ind., public schools. Mr. Savage is a native of Covington. His "Pastoral," which was awarded a medal of honor by the Architectural League of New York in 1921, is in the annual exhibit at the Herron Institute.

Miss Helen Jacoby, locally known for her fantastic, fairy-like figure groups, has stepped aside to make a series of silhouette drawings to illustrate a Ring Lardner book, "Symptoms of Being 35." Miss Jacoby has for several years designed all the announcement covers for the Shrine ceremonies at the Murat Temple.

Simon P. Baus has painted a portrait of the late George Phillip Harvey, as a commission from Dr. Philpott's Bible class of young men in the Central Christian church. The portrait will be presented to the church and will be hung in the Bruce Robinson post room of the American Legion.

Daniel Garber, whose "South Room—Green Street," won the William A. Clark prize of \$2,000 in the Corcoran annual exhibit, is a native of Indiana, having been born at North Manchester.

—Lucille E. Morehouse.

Hartford, Conn.

A group of painters known as The Ten Hartford Artists, recently organized to give periodical exhibitions of their work, opened their first display with a private view Jan. 14 at the Vayana Gallery. The exhibition ends Jan. 31. One hundred and fourteen paintings are shown, mostly landscapes and marines, the subjects ranging from Capé Ann to France and Italy. A few portraits are included. The exhibitors are Russell Cheney, Mabel B. English, Harold Green, Albertus E. Jones, James G. McManus, Carl Ringius, Norma Wright Stoper, William H. Smith, Frances H. Storrs and Nunzio Vayana.

At the annual meeting of the Wadsworth Athenaeum a new office of curator of prints, etchings and drawings was created, and the well-known merchant and art connoisseur, George A. Gay, was named to fill this post. George H. Story, of New York, was again named honorary curator of the institution.

Clinton A. Callahan is showing some of his recent paintings at the Wiley gallery.

—Carl Ringius.

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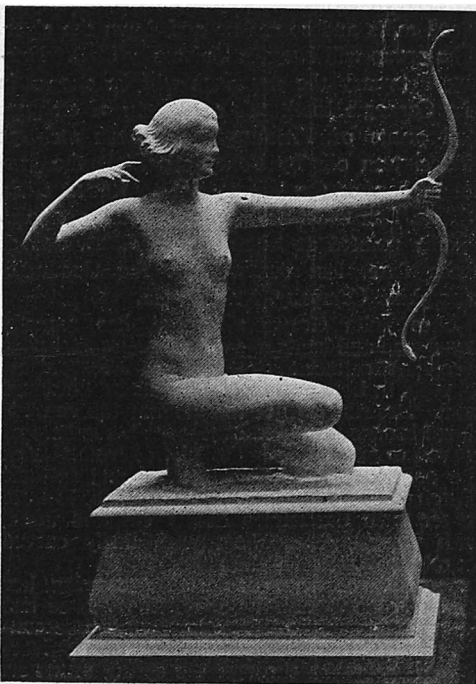
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Lynn Jenkins' "Diana"
Acquired by Metropolitan

"DIANA"

By LYNN JENKINS

The Metropolitan Museum has purchased Lynn Jenkins' statue of Diana, which was recently exhibited with other examples of this sculptor's work at the Fearon Galleries. The statue is in bronze. Mr. Jenkins is well known in England and France, but his work has never been exhibited before in America. He is now in New York and has taken a studio at 1 West 67th Street.

Mr. Jenkins' modeling is characterized by extreme delicacy and refinement and has at the same time marked vigor and intensity. His feeling for the most subtle gradation of form is particularly evident in the "Diana." Quiet poise is made to convey the impression of latent power, and rhythm of movement is suggested in static immobility.

**CURRENT EXHIBITS IN
NEW YORK GALLERIES**

(Continued from Page 6)

senal" shows the disorderly confusion of such a place in war time, with the inevitable destroyer in dock for an overhaul.

Mrs. Trevor-Crooks Shows Old Masters

Drawings by old masters are exhibited by Mrs. Ethel Trevor-Crooks, 230 Madison Ave., between February 1 and 10, the majority of them being from the collection of the Rev. Beadmore. Many of these are studies for detail which appear in later work. Ecclesiastical subjects are by Rembrandt and Raphael, and mythological themes by Mantegna and Van Dyck. Two figures supporting a column form a sketch by Michael Angelo.

By Capriani is a delicately colored rendering of nymphs and fauns. Gainsborough is represented by a drawing of a tree and Romney by a figure in sepia wash.

Auction Calendar

Anderson Art Galleries, Park Ave. and 59th St.—The Dickens collection of books, manuscripts and relics formed by the late Dr. R. T. Jupp of London, evenings of Feb. 1, 2.

American Art Galleries, 6 Madison Square South.—Antique Chinese porcelains, furniture, silver, glass, bronzes, fine old Chinese and Oriental rugs and carpets from the estate of Elizabeth Milbank Anderson, afternoons of Jan. 30, 31, Feb. 1, 2.

James P. Silo & Son, 40 East 45th St.—Antique and modern paintings, European and American, from the estate of Arthur R. Wilson, and also the property of Mrs. James B. Townsend, afternoons of Feb. 2, 3.

Walpole Galleries, 12 West 48th St.—English, French, and American Colonial furniture from the estate of Aimee Lawrence Campbell, afternoons of Feb. 2, 3.

Exhibition Calendar

Ackerman Gallery, 10 East 46th St.—Water color drawings by Philip Rickman and etchings by Dwight C. Sturges, to Feb. 28.

Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes.

Arlington Galleries, 274 Madison Ave.—Paintings by Clifford W. Ashley, Feb. 1-18.

Art Center, 65-67 East 56th St.—Wall papers and wall paper designs, beginning Feb. 1.

Babcock Galleries, 19 East 49th St.—Oils, water colors, lithographs and wood cuts by Birger Sandzen, beginning Feb. 1.

Bronx Woman's Club, 190th St. and Jerome Ave.—Exhibition by Bronx artists, Wednesday and Friday afternoons and evenings, Saturday evenings, for two weeks.

Brooklyn Museum, Eastern Parkway—Paintings from A. A. Healy bequest; Tissot water colors.

Brown-Robertson Galleries, 415 Madison Ave.—Etchings of New York by Charles F. W. Mielatz, to Feb. 4.

Brunner Galleries, 43 East 57th St.—Paintings by André Derain.

Mrs. Ethel Trevor-Crooks, 230 Madison Ave.—Drawings by old masters, Feb. 1-10, 1 to 9 p.m.

Civic Club, 14 West 12th St.—Exhibition by members of the Dialis Club, Feb. 1-15.

Daniel Gallery, 2 West 47th St.—Group of Modern French painters, beginning Jan. 28.

Chamberlin Dodds, 28 East 52nd St.—Paintings of "The Song of Solomon" by Claggett Wilson, beginning Jan. 30.

Dudensing Galleries, 45 West 44th St.—Selected group of paintings by French Impressionists and Post-Impressionists, through January.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Claude Monet, to Feb. 1.

Ehrich Galleries, 707 Fifth Ave.—Portraits by Dorothy E. Vicaji, Jan. 30-Feb. 11.

Fearon Galleries, 25 West 54th St.—XVIII century English drawings, Jan. 30-Feb. 11.

Ferargil Galleries, 607 Fifth Ave.—Marines from Monhegan, by Eric Hudson, to Feb. 11; paintings by Arthur B. Davies.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Paintings by Charles W. Hawthorne, Jan. 30-Feb. 18.

Grolier Club, 47 East 60th St.—Prints, drawings, pastels and bronzes by Degas, to Feb. 28.

Harlow Gallery, 712 Fifth Ave.—Drawings by contemporary British artists.

F. Jackson Higgs, 11 East 54th St.—Montaigne Collection of old masters and modern paintings.

Hunter College, Lexington Ave. at 68th St.—Paintings of Colorado by Edna M. Wells, Jan. 31-Feb. 4.

Kennedy Galleries, 613 Fifth Ave.—Etchings by Anders Zorn.

Keppel Galleries, 4 East 39th St.—Wood cuts by John A. Murphy, to Jan. 31.

Kingore Galleries, 668 Fifth Ave.—Polychrome sculpture by Renée Prahar, to Feb. 11.

Knoedler Galleries, 556 Fifth Ave.—Paintings by E. Louis Gilot, to Feb. 14; etchings by Muirhead Bone, Jan. 30-Feb. 11; colored chalk drawings by F. Walter Taylor, Jan. 30-Feb. 11.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by George Luks.

John Levy Galleries, 559 Fifth Ave.—Exhibition of English portraits of the XVIII century.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries 450 Fifth Ave.—Twelfth annual exhibition of thirty paintings by thirty artists; paintings by Elliott Torrey, to Feb. 13.

Mrs. Malcolm's Gallery, 114 East 66th St.—Drawings, paintings and sculpture by Beonne Doronda, Jan. 30-Feb. 11, 2 to 6 p.m.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of Japanese paintings of the XIX century, to Feb. 15; lace lappets and cap crowns, to March 31; Sixth Exhibition of Industrial Art, to Feb. 26; Old English Prints.

Milch Galleries, 108 West 57th St.—Paintings by Bruce Crane, Elliott Daingerfield, Granville Smith and F. Ballard Williams, to Feb. 11.

Montross Gallery, 550 Fifth Ave.—Oils, water colors and etchings by John Marin, to Feb. 11; Chinese paintings from the A. W. Bahr collection, Jan. 30-Feb. 14.

Municipal Art Gallery, Washington Irving Bldg., 40 Irving Place.—Ninth Annual Exhibition of Association for Culture by artist members, to Feb. 26.

Museum of French Art 599 Fifth Ave.—Works of Toulouse-Lautrec, to Feb. 11.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," through January.

Pen and Brush Club, 134 East 19th St.—Annual exhibition of oil paintings, to Feb. 2.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Exhibition of selected American paintings.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Salmagundi Club, 47 Fifth Ave.—Paintings by members, to Feb. 10.

School of Design and Liberal Arts, 212 West 59th St.—Exhibition of Students' work, Jan. 30-Feb. 17.

Scott & Fowles Galleries, 667 Fifth Ave.—Portraits by Harrington Mann, to Feb. 4.

Sternier Gallery, 22 West 49th St.—Portraits by John Philipp, through January.

Whitney Studio Club, 147 West 4th St.—Paintings by William J. Glackens and Max Kuehne, to Jan. 29, 11 a.m. to 10 p.m., Sundays, 3 to 9 p.m.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Harry B. Lachman, beginning Jan. 30; color engravings of the XVIII century.

Howard Young Galleries, 620 Fifth Ave.—American and European paintings.

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